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SOME HITTITE SEALS.

[PLATE XV.]

The seals to which I wish now to call attention, and which have never been published, are two cylinders and five circular seals containing Hittite inscriptions. They formed a part of my own collection, but have been transferred, since this paper was prepared, to the Metropolitan Museum in New York.¹

The first of these cylinders (Pl. XV, Fig. 1) is of copper, plated with silver, and is said to have been brought with a number of other antiquities from Haifa, in Syria. I am indebted to Professor Ogden N. Rood, of Columbia College, for the determination of the material; and he informs me that it is to the fact that it is thus composed of two layers of metal, silver on copper, that we are indebted for the excellent preservation of the outer silver face, the galvanic action having preserved the silver at the expense of the copper. It was made of a flat rectangular piece of metal, bent around so as to bring the opposite edges in juxtaposition, thus forming a cylinder; but these edges are not soldered together. The cylinder is 21 millimetres in length by 9 millimetres in diameter. At each end is a rope-pattern enclosed in border lines. Between them, occupying the body of the cylinder, is seen a personage with what appear to be wings from his head; but more probably the wings belong to a winged solar disk over his head, the central disk having been reduced to a mere dot, from lack of room. The head is bare or with a close cap. He wears a long, loose, open robe, and holds one hand extended, and

¹ I may say that the collection of Oriental seals, chiefly cylinders, belonging to the Metropolitan Museum now equals in number that of any public museum in Europe, and is exceeded in value only by the magnificent collection of the British Museum. It is hoped that the Metropolitan Museum will soon publish not only a hand-book but an illustrated catalogue with copies of all the seals photographically reproduced and classified, thus carrying on the work done in this department by M. Menant in his catalogue of the great private collection of M. de Clercq.

in the other holds what appears like a sort of *lituus*, with the lower end bent back and up, as is common in Hittite sculpture. Facing this personage, but separated by two columns of Hittite hieroglyphics, is a figure in a close cap and a short robe, with one hand lifted and the other holding a mace over his shoulder, the top of which is a circle divided in the middle by the handle of the mace. Back to the latter, and with a star between them, is a figure in a high Phrygian hat, a long robe, and with both hands extended in front. The toes of the figures are generally tipped up. Behind the principal figure, surmounted by the winged disk, are a bird, a triangle, and a second small mark beside it—perhaps another triangle. In front of him are the two vertical lines of inscription, three Hittite characters in each column, unless one of these, over the hand of the person or deity, be an object held in his hand. One of the characters reminds us much of the Babylonian character for Haran, and suggests that it may be the ideograph for that city.

While I do not think it worth while to try to translate or transliterate the inscription, the two lines in front and the one behind the principal figure, still, the presence of the characters distinctly defines the Hittite style of a considerable family of cylinders which, for other reasons, we have been in the habit of calling Hittite. Most characteristic of all is the rope-pattern. The tall Phrygian cap and the tipped up toes are familiar Hittite characteristics. There is a considerable body of hematite cylinders of about this size and type which these written characters help us to designate more positively as Hittite, although it has often seemed doubtful whether we should not call them Syrian or Phœnician. Indeed, the Hittites, coming down from the neighborhood of Armenia into Syria, and occupying the whole of Northern Syria from the Euphrates nearly or quite to the coast, entered into a region which had already a well-developed Phœnician or Canaanite culture, and probably bringing at first no indigenous culture with them they adopted the art of the country they had conquered; so that it may never be possible, in Northern Syria, to separate their art from the native Phœnician and Syrian art, whatever independent developments they may have later made in Asia Minor.

The size and shape of this silver cylinder, and of the fine class of hematite cylinders which resemble it, found in Syria, are about the same as in the Babylonian cylinders of about 2000–1500 B. C. This inclines us to date them back to a period of considerable antiquity; especially as about 1500–1400 B. C. a much larger cylinder came into vogue with the Cassite dynasty, and similar large cylinders were in use in Assyria. These small cylinders are characterized by an even more minute and delicate workmanship and a more crowded composition than is found on the corresponding Babylonian cylinders; and, like them, they are wrought free hand with the corundum point, and not with the revolving disk, which probably did not come into general use much, if any, before 1000 B. C.

The other cylinder of which I speak (Pl. XV, Fig. 2) is in much less perfect condition. It is a large cylinder of black serpentine, and was obtained in the neighborhood of Oorfa. It is 53 millimetres in length and 15 millimetres in diameter. Although considerably battered and worn, it is easy not only to make out that there are five lines of Hittite characters covering the surface, but also to recognize many of the several characters. They are arranged in the way usual in Hittite inscriptions, two characters often appearing grouped one over the other. One of the five lines is wrong side up, as compared with the others. Several of the well known Hittite signs can be repeatedly detected; but it is not possible, I think, to recover more than two or three consecutive characters anywhere, so that it is not likely to be of any value as a text.

But it is of considerable value because of its relationship in shape and material to a large class of these large, deeply-cut, soft black serpentine cylinders which I have been in the habit, with others, of calling Assyrian, but with a great deal of doubt whether they are purely Assyrian. These are the cylinders which introduce the winged disk and the sacred tree into Assyrian art, elements unknown to Babylonian art before 1500 B. C.; and which especially delight in the fight between Bel and the Dragon, or other forms of the contest between a hero and a sphinx or other foe. It is evident that in the time of the Assyrian empire the art of the country had somehow acquired these important ele-

ments of mythology not familiar to the early Babylonian empire; and it is not easy to discover evidence of whence they came, much as we might conjecture in certain particulars. Thus it is certain that the winged solar disk must have originally come from Egypt by way of the Egyptian conquests in Palestine and Syria, though considerably altered, and although the winged disk of Aten (Adonis?) was carried back in a new type into Egypt from the Euphrates by the heretic kings.

If, now, as this Hittite cylinder seems to indicate, we can refer these large serpentine cylinders—so peculiar in size, shape and material as well as design, seldom with inscriptions—to the Hittite territory, we are on the line of the connection with Egypt. We well know how close was the connection between the Egyptian and the Hittite kingdoms in the time of the XVIII and XIX dynasties, and we may be certain that it was about this time that Western Asia felt most markedly the influence of Egypt, the influence previously being chiefly Babylonian. I am inclined to think that the winged disk was brought into Asia perhaps somewhat before the time of Thothmes II, and before the Hittite invasion of Syria; that it was adopted first by the Phœnician or Canaanite civilized tribes, then by the people of Nahrina, to whom it became a special and supreme god by a sort of religious revolution which modified considerably the idea and form of the winged disk as it had been known in Egypt; and that it was then adopted by the Hittites on their occupation of the country. When the iconoclastic heretic king Khuen-aten, under the influence of his alliance with Nahrina, made it his sole divinity, its identity with the old and orthodox Egyptian form had been nearly or quite lost. From the Mesopotamian peoples, rather than from the Hittites or directly from the Egyptians, the Assyrians accepted the disk and the sacred tree, and probably the contest between Bel Marduk and the Dragon. These latter were both drawn from the Babylonian mythology, though not from Babylonian art; and we must remember that the Nahrina kingdom is really older than the Assyrian.

This would not make this large cylinder with the Hittite inscription as old as the smaller silver cylinder, and the fine hematite cylinders of which I have spoken. Indeed if, as seems

probable, the larger type was introduced by the Cassite dynasty about the time of King Burnaburiash, then we may put these large serpentine cylinders as early as 1300 or 1200 B. C.; and from these large Mesopotamian or Hittite cylinders were copied the later characteristic large chalcedony cylinders which we are able to refer confidently to Assyria.

With these two cylinders, the first ever found with unquestionable Hittite inscriptions, I would give copies of several disk-shaped seals, engraved on both sides with Hittite characters (Pl. XV, Fig. 3), obtained by me from Constantinople. These seals are similar to those belonging to Schlumberger (*Revue Archéologique*, Dec. 1882), and to the silver seal from Bor (published by Mr. Thomas Tyler in the *Academy* of Jan. 14, 1893), which is now in the Ashmolean Museum, Oxford. They are made of serpentine, both black and red, and are reported to have been brought to Constantinople with some Cappadocian tablets.

WILLIAM HAYES WARD.



Fig. 1.



Fig. 2.



Fig. 3.